

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE DIRECTOR

October 29, 1952

Mr. Frank Stauffacher
20 Dongan Place
New York, New York

Dear Frank:

I am happy to inform you that your film "Notes on the Port of St. Francis" has won an honorable mention in the Robert J. Flaherty-City College Film Award.

Please be present on November 5th at 7:45 P.M. to receive the award from President Buell G. Gallagher. The address is: Central High School of Needle Trades, 225 West 24th Street. As A. F. Films needed the print we had please make sure that your print is delivered to Cinema 16 by Monday November 3rd. Please confirm. Thank you.

Sincerely yours,

H. Richter
H. Richter (M1)
Director

3/ 30 / 53

Dr. Morley,

Attached is the report on the operation of the Film Library that Miss Akermark, Mr. Keppel and I have drafted. All of the conditions of the report are based upon a mutual acceptance of the contract without too much difficulty. We have tried to outline the steps as they should be taken in order to put the Film Library into operation. Although the actual operation of the depository may not commence until next fall, Miss Akermark pointed out the fact that most of next fall's bookings will be made during the late spring and early summer. This is due to the fact that educational institutions are the chief renters of these films. In other words, the basic organization of the film library should be announced in sufficient time to capture this business.

In terms of costs, we followed the last invoices of such costs at the MOMA. There may be slight differenced due to shipping, local rates etc. However, these costs should give a good idea of the actual initial investment. Some items such as film bands, shipping papers, booking sheets, etc. that would be in common use can be obtained from the MOMA. Other items such as contracts, catalogs, post cards, shipping labels and anything which would refer specifically to this despositary should be provided by the SFMA.

Every effort has been made to duplicate the exact systems of office procedure, shipping, inspection, billing etc. as now followed by the MOMA. After operation, improvements may be made by the SFMA in these systems as they fit the operation here.

The budget was determined and estimated on the basis of the MOMA Film Library's operation. The estimates of gross income are estimated are problematic. The expenses are not.

Allon Schoener

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

July 8, 1953.

Dear Frank,

It is possible that I may see you in San Francisco at the end of this month, and I am looking forward very much to that, and delighted that your health is improving.

I am however writing you at this time to ask your advice about the best way of introducing my new film "Bells of Atlantis" on the West Coast, and I am sending you some of the comments that have appeared.

As a matter of fact I have just today received a telephone call from Brant Sloan in Palo Alto asking if he could show this film at some new place that he has in that city. I don't know anything about it, and he is sending me some information about the kind of programs he is arranging, but I suppose you know all about it. He seems to be very happy about his new set-up.

Now I am quite willing to have Brant Sloan show the film, but I must give first consideration to what is the best thing for what will be a West Coast premiere, even though it is only a ten minute film. Here, I have been holding off all showings in favor of a premiere at the Museum of Modern Art, and I have now been assured of this for October 30th. in a benefit program for the Film Library. After that it will go on at Cinema 16 on December 6th and following spaced dates.

Previously, the film has only ^{IN THE USA} been shown at the Cleveland Film Festival, and it is so different in color and depth effects from the version I showed at the Venice Film Festival last year, and all over Europe, that I could almost call it a new film.

I shall be most grateful for your advice and look forward to hearing from you.

With kindest personal regards,

Sincerely yours,

Ian Hugo
Ian Hugo

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

July 15, 1953.

Dear Frank,

Thank you very much for your letter of the 13th, and I am quite sure your recommendation to have the premiere of Bells of Atlantis at the San Francisco Museum of Art is one I want to follow. The dates you mention—October 2, 9, 16, 27 and 30 seem fine and I shall look forward to having further details from you in due course.

I now find that my plans will not take me after all to the West Coast ~~xxxxxx~~ and Anais and I are planning to leave for a trip through the West Indies on July 30th., returning before September 15th. So if possible I would like to hear from you before I leave.

As a matter of fact Anais is now in Sierra Madre, near Pasadena, and has a copy of the film if you would like to see it before she comes back here next week. Her address is Box 335, Sierra Madre.

I would like for the sake of publicity to get some celebrity to see the film and comment on it so if you think of anyone you could let Anais know.

Thank you for telling me about Brant Sleen. I shall keep this to myself, but am not surprised and will certainly not let him have the premiere, although I don't suppose there would be any harm in letting him show it after October.

with many thanks, and best regards,

Ian Hugo
Ian Hugo

September 15, 1953

Mr. Ian Hugo
35 West 9th Street
New York 11, N .Y.

Dear Ian:

Welcome home from the West Indies. Kermit wrote us and spoke of your trip. I'm writing for Frank as he is in the frantic last stages of preparing Art In Cinema. Frank has chosen the first night, October 2, for presenting BELLS OF ATLANTIS. He didn't get a chance to see it down in Los Angeles.

Frank says you asked for a celebrity or so to see the film and comment on it. On October 2 we're having George Stevens to speak with his films, and I'm sure his comment would be valuable.

Frank hopes the date of October 2 can be filled without too much trouble because this promises to be a gala night on Art In Cinema.

And, if you have any stills rush them out here Air Mail, as Frank wants to put some publicity on the Museum walls.

Many thanks and our best to Anais.

Please excuse my hurried letter,

Barbie

Barbara Stauffacher

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

September 18, 1953.

Mrs. Barbara Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Bobbie,

Thank you for your letter and I am enclosing two color stills from Bells of Atlantis for your publicity. However, these are the only two color stills I have left and I would very much appreciate your seeing I get them back after the film has been shown. I am adding a couple of black and white ones in case some publication wants them.

It is good to know that George Stevens will comment on the film and I will be glad to have an extract for my booklet. In the meanwhile I am sending you also a copy of other comments received since the ones I sent Frank.

Frank said he would write me about details and I suppose he meant to say something about a fee for the showing of the film, so I would appreciate hearing from you or from him on this point. Meanwhile I am arranging to send you the copy by airmail on the 25th. so that you will have it in good time.

One point about the projection. It is important that if your projector has a treble control that this control be kept well in the upper range during the entire film. Also a test should be made to get the exactly correct volume in the first part (before the figure in the under-water hulk appears the volume should be kept somewhat higher than after that i.e. volume to be lowered slightly after that). Anais is leaving for Sierra Madre in a few days and expects to be present with you at the showing October 2nd so she can guide you and answer any questions.

I did not, after all take any holiday this summer, and instead worked to complete my new film, taken in the Times Square area of New York. It is now nearing completion but I am afraid the sound track will not be ready before the middle or end of October. The title is Jazz of Lights and I am very much excited about it. It was filmed over the period of the past two years, during which I must have shot over 5000 feet, out of which I am making a first film of about 900 feet, another (more documentary in style will follow as soon as I can get to it).

I hope Frank is not straining himself too much and that his health continues to improve.

With all the best to you both, from Anais and me,

Hugo

Ian Hugo

.x

SHE WILL PROBABLY ARRIVE

A FEW DAYS BEFORE. HER ADDRESS BOX 335 SIERRA MADRE

September 21, 1953

Dear Ian:

Thank you for the stills and comments, and the answer to Bobbie's letter written for me.

I can more clearly tell you about George Stevens' appearance here now, since just this morning I talked with his agent on the phone. Having him up was, until clarified recently, rather vague. Anyway, he will come up to talk about sections from his own films, bringing certain reels with him. Your film, as well as MASQUERAGE, and PALLE ALONE IN THE WORLD will occupy half of the program, and Stevens, the other half.

I am making this - or trying to make this - the most outstanding series we've had yet, and each film, or event, was selected to be tops. No padding. It has indeed been an overwhelming job to organize these films so that, in the progress of showing, they would stand out against each other, and not be swallowed up. It is harder than you can imagine.

If you can send the print even earlier than the 25th, I would like to include it in a small selection for a press-preview, still undated as yet, but very soon. (Stevens will not be at this screening.)

I'm in the midst of publicity driving, and in a few days I'll write you more specifically in regard to your good letter which was of great interest (Particularly JAZZ OF LIGHTS), and fees and so forth.

Best wishes to you both, and we look forward to seeing Anais here in San Francisco.

Most sincerely,

Frank Stauffacher

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

September 24, 1953.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, Calif,

Dear Frank,

Following your letter of the 21st. I immediately air-mailed you a copy of Bells of Atlantis for your press preview. However, I will mail you another copy which I would appreciate your using (instead of the one I sent you yesterday) in your showing at the Museum, as it contains a new title for the electronic music by Louis and Bebe Barron (by the way there is a misprint of Louis' name in your program you sent me and I hope this can be corrected), as well as a color adjustment in the first part of the film.

Projection instructions are as follows:

The volume and the treble should be tested before you show the film. It will be found that the treble should be kept relatively high and the volume should be high enough to make the recitation quite clear. The press should if possible be given copies of the poem included in the material I sent you.

In the second part (which begins when the swaying figure in the undersea hulk appears) the volume should be lowered slightly, but not too much. All this will be apparent if a test is made, as I hope you will have time to do.

I would appreciate your returning to me the copy I sent you yesterday as soon as the new one arrives, as I am now without any extra copies, one having to go out to the Cleveland Museum of Art also for October ~~1st~~ 2nd.

Looking forward to hearing from you in regard to details, and with best wishes,

Sincerely yours,

Ian Hugo
Ian Hugo

P.S. I enclose 6 extra copies of
the commentaries, credits and poem

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

September 27, 1953.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Frank,

As I see that George Stevens will comment on Bells of Atlantis (for which I am very grateful to you) I am enclosing an additional copy of the material I sent you and would consider it a favor if you would see that if possible he reads the extract from 'Anais' poem which she recites in the film, before he views the film, as well as anything else he has time for.

With thanks in advance, and wishing you the best of luck with your shows,

Sincerely, *Ian Hugo*
Ian Hugo

October 9, 1953

Mr. Ian Hugo
35 West 9th Street
New York 11, N. Y.

Dear Ian:

I hope you recieved the two prints in time for your subsequent showing. Your second print, the new one, arrived Friday, the 2nd, and I had no time to send the previous print back at once to you. Nor did I have immediate time to write you a letter because of all the details connected with the opening night.

BELLS was received very well, but we had a great deal of trouble with the sound beforehand, trying to adjust it so that Anais' voice was clearly understood. For the poem is so important. We followed your instructions, but with our auditorum, as you know, which was never made as a theatre, (with its parquet marble floors) recorded voices apparantly have to be very hardy to sing out clearly. And it was the reading of the poem that I think bewildered the audience (which, by the way, was quite packed). Perhaps I should have mimeographed the poem along with the program notes, but our previous adjustment of the sound seemed clear, only to have a totally different effect when the hall was full of people. But above all, in the end, BELLS got a very enthusiastic hand.

Stevens was so nervous about his talk, beforehand, that he went in the member's room and studied his notes for his talk, so he didn't even see any of the first half of the program. He and his representative arrived from Hollywood in the afternoon, and what available time we had, we spent adjusting Stevens sections from his films, which were on 35mm. Thus, as usual, the whole thing worked out differently than I had expected, but all in all, turned out to be a great success as a whole program.

I talked with Anais on the phone last night, discussing the sound situation. I told her it was a combination of our tempermental sound set-up, and the actual sound track of BELLS that contributed to its unsatisfactory sound here. However, the sound on the other films was generally hearable, and it was my suggestion that if you could possibly make a re-recording of the voice only (the music was perfect) it might be to the film's benefit - since 16mm projectors and projectionists are by nature an unreliable lot.

The second night of the series is upon me. and I have to cut off this letter for the moment, until early next week, when I'll send more.

BELLS is an extremely effective film, and does really carry forth the whole experimental approach from all angles very successfully. I'm only sorry it didn't quite come off technically, as it should have, here at the Museum. But this sound problem is only a small faction in its over all effect.

Best regards until next week,

Frank Stauffacher

35 WEST 9TH STREET
NEW YORK 11, N. Y.

ALGONQUIN 4-9110

November 2, 1953.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco, Calif.

Dear Frank,

Thank you for your letter telling me about the showing of BELLS OF ATLANTIS on October 2nd.

About the sound track, I cannot understand what happened as it was projected in many places over Europe, including the big hall at the Venice Festival, and the sound and narration came through clearly. As it came through all right on your own prior tests it must, as you say, be due to something in your hall or in your projector on that occasion.

However, I am glad you personally think well of the film and that enough of it was heard by the audience for them to feel they liked it.

You have not written me yet as to "details" as you said you would, so I am taking the liberty of asking you to consider this letter as an invoice for \$23.60 representing the established rental fee of \$20 for the film plus my out-of-pocket mailing expenses. Thank you in advance for your prompt remittance!

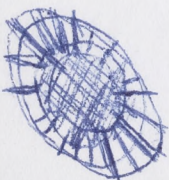
I have now finished my new film "Jazz of Lights" which I will show in New York at the Kauffman Auditorium, YM-YWHA January 16 and 17 in four performances of my ~~three~~ films—this new one, plus Bells of Atlantis and AI-YE, and a talk by Anais. We will also come up at the same time with new systems of color and sound projection which we are keeping under wraps until then. I will send you the program announcement in about a month. The Barrons are now working on the music. The film will run 20 minutes and I am very happy about it, after having begun it over two years ago.

"ith kind regards,

Yours,

Sam Hugo

P.S. Would you also please return the
color stills I sent you as I
have no others & need them for
publicity here. 14



November 10, 1953

Mr. Ian Hugo
35 West 9th Street
New York 11, N. Y.

Dear Ian:

I'm terribly sorry that I've been late in following my first letter as I promised, but I always forget the piling up of details connected with these showings as they continue, and all of my time has been spent on them to the limit of my somewhat depleted energy. Now the series is over, and I am glad it is over. Besides the work involved, there is the added annoyance of having to be blamed personally, by the audience-at-large, for films that were failures, but never thanked by them for films that are successful. People will flock to see experimental films, but seem to be affronted by experiments they don't understand.

Still, I think this audience is a good one; and I shouldn't kick too much because according to returns on a questionnaire given out at the last program, the general reaction was very good. These returns are still coming in, and when they're all tallied I will send you a copy of it. I think it highly informative - especially the comments and general remarks. It indicates the general tendency in the air.

Throughout the five programs we had constant trouble with our sound system. We could get excellent reproduction in an empty hall, but when full, it changed the acoustics. Never before had we had so much trouble, and it was due to a mishandling of recent sound installation. It was only towards the end of the series that we ~~balanced~~ ^{balanced} it out correctly.

I am very much interested in what you tell me about your new system of color and light projection, and your new film, JAZZ OF LIGHTS, and hope to be able to see it. At the present time I'm closing up the books on Series Nine Art In Cinema, and don't expect to do it again for quite a while. It's a natural reaction, because my place is making films, and showing them - while enormously satisfying to a degree - is limited to me personally.

The little magazines hereabouts are due to come out with reviews on the entire series, and I'll send them to you when they do. The press continues to not review A in C, except large plugs in the beginning, but which, fortunately, does not have any effect on our crowds, which are still as big as ever.

All best to you, and please give my best wishes to Anais.

Sincerely,

Frank Stauffacher

CC. Set of program notes
Color stills.

Comments on "Bells of Atlantis"
a film by Ian Hugo

"This is one of the most poetic experiences I have
had in the cinema"

William Inge
Author of "Come Back Little Sheba" etc

Comments on film "Bells of Atlantis "

I have seen many films which are expressed in words, images and sounds which now constitute a familiar language- and today I might even say in a language of the past.

What impresses me about Ian Hugo's "Bells of Atlantis" is that its theme, highly poetic in itself, is expressed by means of new words, images and sounds which poets, painters and musicians will at one recognize and hail as of today and tomorrow.

Julio del Diego (PAINTER)
New York, July 22, 1953.

Ian Hugo's intensities of color, ascending to a climax without delay or regression, seem to me remarkable camera work- complemented by the clarity and decisiveness of Louis and Beebe Barron's electronic music.

Because authoritative, never forced, the voice of Anais Nin, lends the implied theme depth- the idea of the lost continent in ourselves- for which ~~the title~~ "Bells of Atlantis" is the perfect title.

Marianne Moore,

New York, July 18, 1953.

December 17, 1953

Mr. K. R. Mellgren
United Artists Corporation
201 Golden Gate Avenue
San Francisco, California

Dear Mr. Mellgren:

In reference to our telephone conversation of today I want to tell you about the film series we are planning here at the Museum in which we wish to use some of your films.

The series, titled "Aspects of the American Film:Fifteen Directors" will study the works of the fifteen most outstanding and creative of American film directors. Starting with D. W. Griffith, we will go on to view and discuss representative films of the major directors working in Hollywood as well as in the documentary field.

These will be non-commercial, educational showings - the admission charge will be a minimum to cover the expenses of film rentals, etc. The audience will consist largely of students of the films and the series will be to broaden the understanding of the artistry and technique of making good films.

There is one film of yours which we are interested in using: HIGH NOON, directed by Fred Zinnemann. This film would run some time in the Spring - we have not set exact dates as yet. We have all 35mm equipment necessary and the film will be shown only once.

We would appreciate knowing the charge for renting this film at that time.

Many thanks for your attention to this.

Sincerely yours,

Barbara Stauffacher
Film Department

A CONTINUING TRADITION . . . THE FINEST OF INDEPENDENTLY PRODUCED MOTION PICTURES

UNITED ARTISTS CORPORATION



201 GOLDEN GATE AVENUE • SAN FRANCISCO 2, CALIF.
UNDERHILL 1-6390

February 8, 1954

Miss Barbara Stauffacher, Film Dept.
San Francisco Museum Of Art
Civic Center
San Francisco 2, California

Dear Barbara:

With reference to your letter of December 17, in order to have an idea as to the film rental for HIGH NOON, which you requested for your non-commercial educational showing, I must know the amount of admission that will be charged and the approximate number of people at the showing. I will also need the date which the film is requested.

After I have received the above information, I will be able to give you a rental price for HIGH NOON for your educational showing at the Museum Of Art.

Thank you.

Sincerely,

UNITED ARTISTS CORPORATION

A handwritten signature in dark ink, appearing to read "Robert M. Hazard".

ROBERT M. HAZARD
Office Manager

RMH:gz

January 20, 1954

Miss Margareta Akermark
Museum of Modern Art Film Library
21 West 53rd Street
New York 19, N. Y.

Dear Margareta:

We want to book BIRTH OF A NATION for April 9, 1954. Okay?

There is so much to write to you that I must leave it for a long letter and no time for that kind right now. Dr. Morley told me about the film library. Marvelous! A triumph for everyone. And I have to tell you about this new film series we are going to put on: it is based on Franks State Department job. And many more things to say.

But for now, greetings to everyone.

Love,

Barbara Stauffacher

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY

January 26, 1954

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

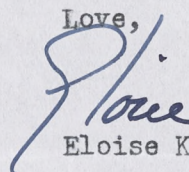
Dear Bobbie:

Enclosed are two copies of our license agreement covering BIRTH OF A NATION reserved for your use on April 9, 1954. Please sign and return one copy at your earliest convenience.

We are all bursting with happiness about the depository. You have quite a job ahead of you!

Give my best regards to Frank, Allon and of course Chloe.

Love,


Eloise King

enc.
airmail

2/5/54

MINCENT MINNELLI
8560 HEDGES PLACE
BEVERLY HILLS, CALIF.

WE AWAIT YOUR REPLY ON APRIL 30 DATE. HOPE YOU
CAN COME.

BARBARA STAUFFACHER
SF MUSEUM OF ART

Amount _____
Name _____ Name _____
Address _____ Address _____

AMERICAN CRAFTSMEN EDUCATIONAL COUNCIL, Inc. AMERICAN CRAFTSMEN EDUCATIONAL COUNCIL, Inc.

Check No. _____ Dated _____ 1953 Check No. _____

Drawn on (Bank) _____ Drawn on (Bank) _____

Amount _____

Name _____ Name _____

Address _____ Address _____

AMERICAN CRAFTSMEN EDUCATIONAL COUNCIL, Inc. AMERICAN CRAFTSMEN EDUCATIONAL COUNCIL, Inc.

Check No. _____ Dated _____ 1953 Check No. _____

Drawn on (bank) _____ Drawn on (bank) _____

Amount _____

Name _____ Name _____

Address _____ Address _____

THE WESTERN UNION TELEGRAPH COMPANY

NOTICE REGARDING TELEGRAM

W. P. MARSHALL, PRESIDENT

F

0.BHA405

DELIVERY NO.

SAN FRANCISCO CALIF

(STREET ADDRESS, CITY, AND DATE)

FEB 5 1954

BARBARA STAUFFACHER SAN FRANCISCO MUSEUM OF ART

NAME

VETERANS BLDG CIVIC CENTER SFRAN

ADDRESS

Your telegram of FEB 5 1954 to VINCENT MINNELLI

DATE

ADDRESSEE

at 8560 HEDGES PLACE BEVERLY HILLS CALIF is undelivered for the following reason:

ADDRESS AND CITY

ADDRESSEE HAS MOVED FROM THIS ADDRESS

S \$ E	No.	To <i>addrs husband</i>
	By <i>N</i>	To Be <i>med</i>
	At <i>1259</i>	

If you have occasion to correct the address originally supplied, please call

SUTTER 1-4321

and ask for LOCAL 343

"DLY"

1954 FEB 5 PM 10 45

1954 FEB 6 AM 11 07

ADDRESS HAS MOVED FROM THIS ADDRESS

RETURNED

NUMBER

4235

NUM

LN

LOCAL 343

OF 104026

February 12, 1954

American Petroleum Institute
50 West 50th Street
New York, N. Y.

Att; Film Distribution Service

Dear Sir:

We would like to borrow the film AMERICAN FRONTIER made by Willard Van Dyke for May 15, 1954. We are making a study of Mr. Van Dyke's films and he will be here that evening to talk about this and other films.

Kindly send me a confirmation at the earliest date.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

February 15, 1954

Miss Eloise King
Museum of Modern Art Film Library
21 West 53rd Street
New York 19, N. Y.

Dear Eloise:

On BIRTH OF A NATION booked for April 9 - can you send the music score earlier? We want to get someone to play it with the film, preferably on the Hammond organ. That is Frank's idea.

Also, we want to book THE PLOW THAT BROKE THE BLAINS for May 20, 1954.

Hello to Margareta and Joanne.

All best,

Barbara Stauffacher
Film Department

February 15, 1954

Mr. Joseph Lateana
Dept. of Visual Instruction
University Extension
University of California
Berkeley 4, California

Dear Mr. Lateana:

We would like to book THE RIVER (Pare Lorentz) for May 20, 1954. Okay?

If you have THE PLOW THAT BROKE THE PLAINS we would also like that film for this same date. Please let me know.

Many thanks.

Sincerely,

Barbara Stauffacher
Film Department

UNIVERSITY EXTENSION, UNIVERSITY OF CALIFORNIA
DEPARTMENT OF VISUAL INSTRUCTION BERKELEY 4, CALIFORNIA

NOTE: Films must be returned express prepaid which automatically insures films in shipment, or parcel post insured. All users returning films other than by these means will be held responsible if films are lost.

REMARKS:

Date _____

"Plow That Broke
The Plains" has
been withdrawn
from service.

Shipping
DateRental
Date

Film due back
in Berkeley

SHIP TO.

S. F. Museum of Art
Barbara Stauffacher, Film Dept.
Civic Center
San Francisco 9, Calif.

BILL TO

Dept. No.

ALL CLAIMS FOR ADJUSTMENTS OR CREDITS MUST BE MADE
WITHIN THIRTY DAYS AFTER DATE OF USE.

Films booked in accordance
with your instructions by

Customer's
Phone No. _____

NUMBER	TITLE	AMOUNT
2884	The River (1200)	1.50
DO NOT	SEND REMITTANCE UNTIL YOU HAVE RECEIVED AN ITEMIZED STATEMENT	
	Transportation Charges	
☒ Parcel Post	☐ Expressage	☐ Will Call
TOTAL		

NOTE: THIS CONFIRMATION IS NOT A BILL. DO NOT SEND REMITTANCE UNTIL YOU HAVE RECEIVED AN ITEMIZED STATEMENT.

UNIVERSITY EXTENSION, UNIVERSITY OF CALIFORNIA, BERKELEY 4

UE-141A (P)

WEST COAST OIL INFORMATION COMMITTEE

SUITE 1217 • 510 WEST SIXTH STREET • LOS ANGELES 14, CALIFORNIA • MICHIGAN 6386

PUBLIC RELATIONS COMMITTEE
WESTERN OIL AND GAS ASSOCIATION

CHAS. S. JONES
CHAIRMAN

JOHN W. HANCOCK
VICE CHAIRMAN

STATE CHAIRMEN

D. D. NIXON
ARIZONA

H. W. STEWART
NORTHERN CALIFORNIA

S. Z. NATCHER
SOUTHERN CALIFORNIA

R. L. CARTER
NEVADA

M. C. COLEMAN
OREGON

J. E. PENDERGAST
WASHINGTON

FIELD REPRESENTATIVES

JOHN FUNK

EDWARD FULHAM

WARREN HILLGREN

February 18, 1954

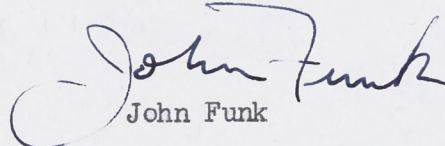
Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

This is in regard to your letter of February 12, 1954,
forwarded to us by the American Petroleum Institute,
requesting a print of the film "American Frontier".

Would you please write again, ten days prior to the
date you intend to use the film, and we shall see that
a print reaches you on that date.

Sincerely,


John Funk

JF/lp

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

FILM LIBRARY

February 19, 1954

Mrs. Barabara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco, 2, California

Dear Bobbie:

THE PLOW THAT BROKE THE PLAINS will be fine for May 20. Enclosed are two copies of the license agreement. Please sign and return one copy at your earliest convenience.

The music score for BIRTH OF A NATION will be shipped out a couple of weeks early. Okay?

I see you actually have a Film Department at the Museum. Pretty wonderful.

Give my best to Frank and Allon.

Best regards,

Eloise King

Eloise King
Assistant to the
Circulation Director

enc.
airmail

|| February 26, 1954 ||

Mrs. Joanne Goudbow
Museum of Modern Art Film Library
21 West 53rd Street
New York 19, N. Y.

Dear Joanne:

Hi!

I'm on the kind of errand that I should do by ~~slamming~~ into your office, pulling every still out of its neat slumber and dumping them all about your office and then walking out with five happy pictures.

I need a lot of stills for the papers and for exhibition purposes in the Museum during our forthcoming film series "Aspects of the American Film: Fifteen Directors". The same as the exhibition Frank did for the State Department, but a film series this time. I will send you an announcement rather than try to explain it all now.

Most of the ^s still will be from those we gave you out of Frank's exhibition. Can we borrow them and then strive to return them all? You tell us how we should work it. We need the best you have (and I leave that up to you) of the following:

D. W. Griffith	BIRTH OF A NATION
Fred Zinnemann	THE SEARCH
John Ford	YOUNG MR. LINCOLN
Cecil B. DeMille	THE CRUSADES
Willard Van Dyke	His films (City, Photo., etc.)
Pare Lorentz	His films (River, Flow)
Kenneth Macgowan (if you have him)	

Is this possible? Griffith and the documentarists are the most important from you. I'll try the studios for the others also. I should have the photos of the men as soon as possible for a story in the paper.

I await you answer and send all love from Frank and Chloe to you and Eloise and Margareta and Richard.

All best,

Barbara Stauffacher
Film Department

Advertising in any form is strictly prohibited under this contract. This prohibition includes announcements of a single showing or invitations to subscribe to a series of showings of films obtained from the Film Library published in the form of paid advertisements in newspapers and periodicals.

THE TERMS AND CONDITIONS AGREED TO BY THE UNDERSIGNED ARE AS FOLLOWS:

- 1** The subscriber of a single program will pay the amount indicated on the reverse side hereof in advance. The subscriber to a series of programs will pay 50% in advance and the remainder at the end of the first half of the series.
- 2** Each shipment will be sent "collect" and must be returned without rewinding in the same containers in which received, within 15 hours after exhibition, not including Sundays and holidays, all shipping charges prepaid.
- 3** The subscriber shall pay for loss of, or damage to, any film (reasonable wear and tear excepted), the actual cost to Film Library to replace such lost or damaged film (Minimum \$5.00).
- 4** The Film Library has obtained these films through guaranteeing that they will be used for educational purposes only, and therefore the films shall be used by subscriber for educational purposes only, and not for profit; admission fees shall not be charged (as distinguished from bona fide memberships and enrollments in college, museum or similar educational courses) nor permitted to be paid at the door, either in advance or afterwards, for any single exhibition or series of exhibitions.
In the event of a violation of this condition this contract is to be deemed cancelled and terminated, upon written notice by Film Library. Failure to terminate the contract as a result of a breach shall not be considered to be a waiver of the right to terminate. Subscriber shall be bound by the terms of the agreements entered into by Film Library with the producers of the films, copies of which may be inspected in the offices of the Film Library.
Subscriber further shall indemnify in full the Film Library for any claims or expenses incurred as a result of the execution of this contract and the exhibition of films hereunder by subscriber.
- 5** Subscriber shall turn over to Film Library one half of the excess of income received by subscriber from memberships, subscriptions or class enrollment fees over expenses incurred by subscriber in presenting the series.
- 6** Because the conditions under which the Film Library is permitted to circulate the films allow the producer of the film to withdraw a film from circulation at any time, Film Library reserves the right to terminate this contract at any time or substitute films where possible or to make pro rata refunds of fees paid, if no substitute is available, and such termination or substitution shall in no way cause Film Library to be liable for any expense or damage suffered by subscriber thereby.
- 7** The Film Library is not responsible for failure of films to arrive by reason of stoppages, strikes, or causes over which it has no control.
- 8** Any disputes under this contract shall be construed under the laws of New York, and shall be determinable under the rules of the American Arbitration Association.
- 9** The foregoing constitutes the entire agreement between the parties and shall not be modified except in writing signed by both parties, and nothing herein shall be deemed to constitute the parties hereto to be partners or joint venturers.

THE MUSEUM OF MODERN ART

and/or

MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

by

by

**● PLEASE SIGN AND RETURN
ONE COPY PROMPTLY TO**

FILM LIBRARY
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

~~SAN FRANCISCO~~ MUSEUM OF ART

LICENSE AGREEMENT

between

MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

hereinafter referred to as Film Library

and SAN FRANCISCO MUSEUM OF ART, SAN FRANCISCO 2, CALIFORNIA

hereinafter referred to as subscriber, for prints to be supplied by Film Library for exhibition by subscriber only

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

SERIES & PROGRAM	TITLE OF PRINTS	NO. OF REELS	WIDTH	SILENT OR SOUND	DATE	RENTAL FEE
	THE FLOW THAT BROKE THE PLAINS	3	16mm	sound	May 20, 1954	\$4.50
TOTAL						\$4.50

● **IMPORTANT**—Fill in shipping instructions

Ship Film

to _____

Ship Music

to _____

Advertising in any form is strictly prohibited under this contract. This prohibition includes announcements of a single showing or invitations to subscribe to a series of showings of films obtained from the Film Library published in the form of paid advertisements in newspapers and periodicals.

THE TERMS AND CONDITIONS AGREED TO BY THE UNDERSIGNED ARE AS FOLLOWS:

- 1** The subscriber of a single program will pay the amount indicated on the reverse side hereof in advance. The subscriber to a series of programs will pay 50% in advance and the remainder at the end of the first half of the series.
- 2** Each shipment will be sent "collect" and must be returned without rewinding in the same containers in which received, within 15 hours after exhibition, not including Sundays and holidays, all shipping charges prepaid.
- 3** The subscriber shall pay for loss of, or damage to, any film (reasonable wear and tear excepted), the actual cost to Film Library to replace such lost or damaged film (Minimum \$5.00).
- 4** The Film Library has obtained these films through guaranteeing that they will be used for educational purposes only, and therefore the films shall be used by subscriber for educational purposes only, and not for profit; admission fees shall not be charged (as distinguished from bona fide memberships and enrollments in college, museum or similar educational courses) nor permitted to be paid at the door, either in advance or afterwards, for any single exhibition or series of exhibitions.
In the event of a violation of this condition this contract is to be deemed cancelled and terminated, upon written notice by Film Library. Failure to terminate the contract as a result of a breach shall not be considered to be a waiver of the right to terminate. Subscriber shall be bound by the terms of the agreements entered into by Film Library with the producers of the films, copies of which may be inspected in the offices of the Film Library.
Subscriber further shall indemnify in full the Film Library for any claims or expenses incurred as a result of the execution of this contract and the exhibition of films hereunder by subscriber.
- 5** Subscriber shall turn over to Film Library one half of the excess of income received by subscriber from memberships, subscriptions or class enrollment fees over expenses incurred by subscriber in presenting the series.
- 6** Because the conditions under which the Film Library is permitted to circulate the films allow the producer of the film to withdraw a film from circulation at any time, Film Library reserves the right to terminate this contract at any time or substitute films where possible or to make pro rata refunds of fees paid, if no substitute is available, and such termination or substitution shall in no way cause Film Library to be liable for any expense or damage suffered by subscriber thereby.
- 7** The Film Library is not responsible for failure of films to arrive by reason of stoppages, strikes, or causes over which it has no control.
- 8** Any disputes under this contract shall be construed under the laws of New York, and shall be determinable under the rules of the American Arbitration Association.
- 9** The foregoing constitutes the entire agreement between the parties and shall not be modified except in writing signed by both parties, and nothing herein shall be deemed to constitute the parties hereto to be partners or joint venturers.

THE MUSEUM OF MODERN ART
and/or

MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

by _____

by _____

● **PLEASE SIGN AND RETURN
ONE COPY PROMPTLY TO**

FILM LIBRARY
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY

March 4, 1954

Dear Bobbie:

Hi to you!

I'm enclosing fifty stills - everything you wanted except for portraits of Zinnemann, Van Dyke, and Lorentz. I have negatives for the last two but no prints on hand and was afraid that it would be too late by the time I had them made up.

Most of the stills are originals as you can see so I'd appreciate it if you would return them to us when you've finished. I hope they will be all right - I pulled out a fairly large selection from each film so that you can have your pick.

I just remembered that there are none from THE PHOTOGRAPHER. You can probably get these as well as some shots of Van Dyke from Affiliated.

Best of luck with your exhibition - it sound really exciting.

Love to Frank, Chloe and yourself from all of us,

Joanne
Joanne Godbout, Custodian
Motion Picture Stills

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

March 15, 1954

Mrs. Joanne Godbout
Museum of Modern Art Film Library
21 West 53 Street
New York 19, N. Y.

Dear Joanne:

Thanks for the stills. They're a fine selection. And we will be using them mostly in exhibitions in the Museum and elsewhere where we can keep an eye on them. They will all come home to you - don't worry.

I will write Willard and Lorentz for their stills.

Again, thanks and love to all of you.

Best,

Barbara Stauffacher
Film Department



WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS	
DL=	Day Letter
NL=	Night Letter
LT=	Int'l Letter Telegram
VLT=	Int'l Victory Ltr.

(22)
1954 MAR 24 AM 8 21

Day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

0A012

O.NB009 18 COLLECT=WUX NEW YORK NY 24 1009AME=

BOBBIE STAUFFACHER=

SAN FRANCISCO MUSEUM ART SAN FRANCISCO CALIF=

SENDING BIRTH PARCEL POST SPECIAL DELIVERY TODAY. PLEASE
RETURN PRINT PROMPTLY SINCE NEEDED ELSEWHERE=

MARGARETA=



WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(28)

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

0A027

1954 APR 8 AM 8 55

O.NB072 16 COLLECT=WUX NEW YORK NY 8 1115AME=

BARBARA STAUFFACHER=

SAN FRANCISCO MUSEUM ART SFRAN=

SORRY/SCORE WILL NEVER ARRIVE FOR APRIL 9 IF SENT TODAY
CHECKED ALL AIR POSSIBILITIES=

ELOISE=

American Airlines
GA1-81336

*#841-at S.F.
801-fast of new.*

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(35)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

0A018

1954 APR 9 AM 8-45

O. NA118 21 COLLECT=WUX. NEW YORK NY 9 1010AME=
BARBARA STAUFFACHER, SAN FRANCISCO MUSEUM ART=
SFRAN=

SCORE SENT COLLECT UNITED AIRLINES FLIGHT 601 NUMBER
25-26-46 LEFT NEW YORK 11:30 PM DUE SAN FRANCISCO 6:00 AM=
ELOISE=

*YU 6-0818
JU 8-9285*

APR 9 1954

601 25-26-46 11:30 PM 6:00 AM=

May 4, 1954

Miss Margareta Akermarck
Museum of Modern Art Film Library
21 West 53rd Street
New York 19, N. Y.

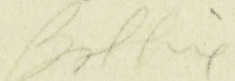
Dear Margareta:

Eloise is here and we are having a wonderful time having her here. And I think she is having a good time too. We'll write you all about it.

Now - Willard Van Dyke's night is switched to May 14. Therefore, we need THE FLOW THAT BROKE THE PLAINS for May 14. Eloise says it's probably impossible and if it is we will just have to forget the film entirely. See what you can do. We were just going to show a section of the film, so it won't be too disastrous.

Love from all of us.

Ever,



Barbara Stauffacher
Film Department

May 4, 1954

Mr. John Funk
West Coast Oil Information Committee
American Petroleum Institute
Suite 1217
510 West Sixth Street
Los Angeles 14, California

Dear Mr. Funk:

In your letter of February 18, 1954 in answer to my request for the film AMERICAN FRONTIER for showing on May 14 (the date was May 20, but we have had to change it to May 14) you suggested that I write to you again ten day prior to the date I wished to use the film.

Please let this letter now act as a request for the film for this new date, May 14. Mr. Willard Van Dyke, who made the film, will be here at the Museum to speak on the subject of the American Documentary film and he requested that we get a copy of this film as an example of his work.

Thank you very much. I would appreciate it very much if you could get the film here a little earlier than the playdate so that we can screen it and write some program notes.

Sincerely yours,

Barbara Stauffacher
Film Department

5/4/54

Lateann says

OK to the

River on 14

instead of

20

WEST COAST OIL INFORMATION COMMITTEE

SUITE 1217 • 510 WEST SIXTH STREET • LOS ANGELES 14, CALIFORNIA • MICHIGAN 6386

PUBLIC RELATIONS COMMITTEE WESTERN OIL AND GAS ASSOCIATION

CHAS. S. JONES
CHAIRMAN

JOHN W. HANCOCK
VICE CHAIRMAN

STATE CHAIRMEN

D. D. NIXON
ARIZONA

H. W. STEWART
NORTHERN CALIFORNIA

S. Z. NATCHER
SOUTHERN CALIFORNIA

R. L. CARTER
NEVADA

M. C. COLEMAN
OREGON

J. E. PENDERGAST
WASHINGTON

FIELD REPRESENTATIVES

JOHN FUNK

EDWARD FULHAM

WARREN HILLGREN

May 5, 1954

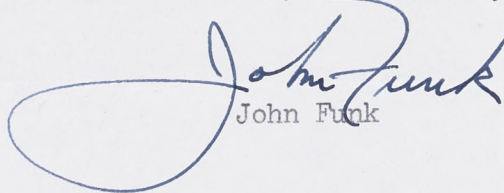
Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

In accordance with your letter of May 4,
we are shipping to you for showing on May 14 a
print of the film, "American Frontier".

We are most anxious to have the print
returned immediately after you are through with
it and will expect it to be mailed back to us
not later than May 15.

Very truly yours,


John Funk

JF:ms

UNIVERSITY EXTENSION, UNIVERSITY OF CALIFORNIA
DEPARTMENT OF VISUAL INSTRUCTION BERKELEY 4, CALIFORNIA

NOTE: Films must be returned express prepaid which automatically insures films in shipment, or parcel post insured. All users returning films other than by these means will be held responsible if films are lost.

REMARKS:

Date 5-5-54

Shipping
Date May 9

Rental
Date May 14

Film due back
in Berkeley May 19

SHIP TO _____

S.F. Museum of Art
Carbara. Stouffer
Film dept, Civic Center
San Francisco, Calif.

BILL TO _____ Dept. No. _____

ALL CLAIMS FOR ADJUSTMENTS OR CREDITS MUST BE MADE
WITHIN THIRTY DAYS AFTER DATE OF USE.

Films booked in accordance
with your instructions by PA 3/4

Customer's
Phone No. _____

[illegible]

NOTE: THIS CONFIRMATION IS NOT A BILL. DO NOT SEND REMITTANCE UNTIL YOU HAVE RECEIVED AN ITEMIZED STATEMENT.

UNIVERSITY EXTENSION, UNIVERSITY OF CALIFORNIA, BERKELEY 4

UE-141A (P)

CONFIRMATION OF BOOKING

CONFIRMATION OF BOOKING

REMARKS:

Date 5-5-54

Film due back
in Berkeley

S. F. Museum of art
art & Ciencia
Civic Center
San Francisco, Calif.

BILL TO _____ Dept. No. _____

Films booked in accordance
with your instructions by_____

Customer's Phone No. 2040

[illegible]

NOTE: THIS CONFIRMATION IS NOT A BILL. DO NOT SEND REMITTANCE UNTIL YOU HAVE RECEIVED AN ITEMIZED STATEMENT.

June 11, 1954

Films Incorporated
1150 Wilmett Avenue
Wilmette, Illinois

Dear Sir:

We are in receipt of your bill dated May 31, 1954 for \$23.08 rental for YOUNG MR. LINCOLN. The bill noted that we had rented YOUNG MR. LINCOLN and paid for it, and then been billed again.

We did not rent this film the second time. We rented YOUNG MR. LINCOLN for showing on April 23, 1954. This rental was paid. I'm afraid the other is a mistake somewhere.

I hope to hear from you to clear this matter up.

Sincerely,

Barbara Stauffacher
Film Department

June 24, 1954

Mr. Lou Harrison
Films, Inc.
9764 Anza Avenue
Oakland, California

Dear Mr. Harrison:

Enclosed is the faulty statement send to us by the Wilmette office of Films, Inc. It looks like they simply billed us twice for the same booking.

Thank you for the offer of sending us some more catalogues of your films. We use a lot of films here, as well as supplying outsiders with information on films and their sources, so any information we can get is welcomed.

Sincerely yours,

Barbara Stauffacher
Film Department

LONG BEACH PUBLIC LIBRARY

LONG BEACH 2, CALIFORNIA

EDWIN CASTAGNA, Librarian

June 29, 1954

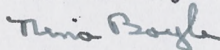
San Francisco Museum of Art
San Francisco, California

Dear Sir:

May we have a program of the series you are giving in cooperation with Hollywood Screen Director's Guild?

Would you please put us on your mailing list for any future programs.

Sincerely



Nina Boyle
Film Librarian

Lagsdin

PORTRAIT PHOTOGRAPHER SINCE 1927

El Paseo • 11 Throckmorton Avenue • Mill Valley, California

DUnlap 8-2087

*Art in Cinema Society
San Francisco*

*I would appreciate receiving
information on membership.*

Cordially,

7/7/54 - Phoned him.

John W Lagsdin

6-30-54

July 7, 1954

Miss Nina Boyle
Film Librarian
Long Beach Public Library
Long Beach 2, California

Dear Miss Boyle:

Thank you for your interest in the film program
we are presenting on the American Film Director.

Enclosed is the announcement of the last series of
Art In Cinema which presents this program.

We will be very pleased to put you on the mailing
list for future announcements.

Sincerely yours,

Barbara Stauffacher
Film Department

Enc.

CREDIT

RECREATIONAL • EDUCATIONAL • INDUSTRIAL

FILMS
INCORPORATED1150 WILMETTE AVENUE
WILMETTE, ILLINOIS

CUSTOMER

554317

Date of Credit 7/13/54
Via: PARCEL POSTShipped To: SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO 2, CALIFORNIA
ATT: BARBARA STAUFFACHER, FILM DEPT.

Credit To #551208 4/14/54

SAME

SPOT

DIRECT

EXHIBITION AT: SAME (5) L.A.

ENR.

CAT.

Dealer No.
Dealer Name

CREDIT	TRANS. COST	TRANS. INSUR.	FILM DAMAGE INSUR.	TAX	CENSOR SEAL	TOTAL CREDIT	COMMISSION
--------	----------------	------------------	--------------------------	-----	----------------	-----------------	------------

Rental of 16 mm. Sound-On-Film

4/16 4/23	YOUNG MR. LINCOLN 2-30-76	1-1	22.50	.28	.20	.10	23.08
-----------	---------------------------	-----	-------	-----	-----	-----	-------

REASON: TO OFFSET DUPLICATE BILLING MADE ON
INVOICE # 551208 PER INSTRUCTIONS C. SCHUELERCREDIT
MEMORANDUM

December 3rd/58

Carnegie Institute of Technology

School of Printing Management

and the College of Fine Arts



Jack Werner Stauffacher

Schenley Park Pittsburgh 13

Pennsylvania U. S. A.

Dear John,

Just a short note about Frank's films & notes. I have written to David Myers about the business of going over Frank's things = see what is there in all the footage and make some sort of order out of it. I have just received a letter from him telling me he would be very happy to do this. So, I give him permission to go to the Museum and make this classification of all of Frank's films & notes.

If there is any question, please write. The best to you in the coming holiday season = say hello to Peterson and that beautiful girl that works in your film department.

with warm regards,

Jack

To Cliff P.

Cliff: Does this mean anything to you?
i don't seem to have any films called "Chang" or "Grass".
Perhaps you can recall the incident.

ci

15125 Valley Vista
Sherman Oaks, Calif.

May 30, 1965

Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Gentlemen:

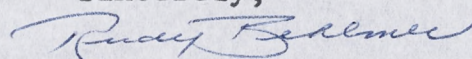
I have been working closely with Merian C. Cooper on a lengthy article covering his career for a national film magazine.

He does not have 35mm or 16mm prints of his GRASS or CHANG but mentioned that approximately ten years ago he accepted an invitation to make a guest appearance with a screening of CHANG at the Museum. He recalls that you had prints of CHANG and GRASS at that time.

I have tried everywhere to find existing prints - but no luck. Would it be possible to borrow, rent or in some manner set-up a screening of the two films? Mr. Cooper would be happy to send you a corroborative letter.

Also, if you have a transcript, notes, tape, or whatever from his Museum talk and the question and answer period, I would be happy to pay for a copy.

Sincerely,



Rudy Behlmer

June 2, 1965

Mr. Rudy Behlmer
15125 Valley Vista
Sherman Oaks, Calif.

Dear Mr. Behlmer:

I have your letter of May 30th inquiring about Mr. Cooper's program and showing of films.

I enclose a copy of the program notes prepared for the evening of Friday, Oct. 15, 1964 when Mr. Cooper was guest speaker and sections of GRASS and CHANG were shown.

I do not find in the files any record of rental of those two films for this occasion. However, I quote from letter of Mr. Cooper to Miss Barbara Stauffacher, our coordinator of these programs :". . . In any case, I will be able to show parts of Schoedsack's and my work in the early 1920's - "Grass" and "Chang." " This would indicate that Mr. Cooper himself provided the prints, since this letter was dated August 26, 1954 .

"MAN OF ARAN", also shown on this program, was rented from Contemporary Films, Inc., New York City.

To the best of my knowledge, there was no transcript or tape made of Mr. Cooper's talk. However, I am seeing Miss Stauffacher on Friday of this week and will ask if she has any recollection of such a record.

I am sorry not to be able to be of more definite help at this time.

Sincerely,

C. R. Peterson
Controller

cp

June 2, 1965

Mr. Rudy Behlmer
15125 Valley Vista
Sherman Oaks, Calif.

Dear Mr. Behlmer:

I have your letter of May 30th inquiring about Mr. Cooper's program and showing of films.

I enclose a copy of the program notes prepared for the evening of Friday, Oct. 15, 1964 when Mr. Cooper was guest speaker and sections of GRASS and CHANG were shown.

I do not find in the files any record of rental of those two films for this occasion. However, I quote from letter of Mr. Cooper to Miss Barbara Stauffacher, our coordinator of these programs :". . . In any case, I will be able to show parts of Schoedsack's and my work in the early 1920's - "Grass" and "Chang." " This would indicate that Mr. Cooper himself provided the prints, since this letter was dated August 26, 1954 .

"MAN OF ARAN", also shown on this program, was rented from Contemporary Films, Inc., New York City.

To the best of my knowledge, there was no transcript or tape made of Mr. Cooper's talk. However, I am seeing Miss Stauffacher on Friday of this week and will ask if she has any recollection of such a record.

I am sorry not to be able to be of more definite help at this time.

Sincerely,

C. R. Peterson
Controller

cp